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PUBLISHER
HERMANT BLDG.
21 Dundas Square
TORONTO

CANADIAN MOVING PICTURE

Digest

THIRTY-FOURTH YEAR OF PUBLICATION 1915-49

Vol. 40, No. 48

TORONTO, CANADA

March 26th, 1949

THE WAILING WALL STREET

WHILE the MPAA and the pollsters, commentators, statisticians are arguing who is right in presenting a figure portrait of 1948 business as compared with 1947 and 1946, we note that the Richard Rodgers-Oscar Hammerstein 2nd musical show, "South Pacific", which opens at the Majestic, New York is likely to have a \$500,000 advance sale on its opening date.

By Monday, March 14th, it was estimated that as much as \$300,000 was in the mail and in box-office sales.

The production cost of this musical stage show is reported at \$200,000, which includes approximately \$30,000 of a loss accrued during a four-weeks' tryout tour. The loss was caused, despite capacity business, because of the use of full crews during the try-out weeks. The show can gross \$50,000 a week at the Majestic. Mary Martin and Ezio Pinza, the former Metropolitan Opera basso, are reported to be on the salary list for \$7,000 per week and other operational expenses will consume another \$33,000 weekly, which would give the show a net of \$10,000 weekly on its gross of \$50,000.

"Legit" Cashing In

While our Film Trade, and those who are weeping with us, excluding a public which has no interest in our wailing wall, as it pertains to Film Enterprise and Film Entertainment, debate with each other on whether business is bad or good, whether business is getting worse or getting better, the "legit" theatre is getting the kind of business which reveals that some of the people must have money to spend on Entertainment and are spending it.

"Kiss Me Kate", music and lyrics by Cole Porter, at the Century Theatre, New York, opened to an advance sale of close to \$300,000; "Death of a Salesman", at the Morosco, opened to an advance of \$250,000; "Mr. Roberts", with Henry Fonda, at the Alvin, opened to an advance of close to \$200,000; and "Red Gloves" had an advance of about \$175,000. These are



Mr. Showman: "Come away from that wailing wall — there's no illness in our business that good pictures and showmanship can't cure."

but a few of the big money hits, and their advance sale, not taking into account box-office sales during their current runs, adds up to about one and a quarter millions of dollars. What the ultimate grosses will be I cannot foretell, for I do not choose to place myself in the classification of the pollsters, who despite their misses, blithely continue on their statistical labyrinthian way.

Drop 25 Millions

The wailing Wall Street sent the list of amusement shares on the New York Stock Exchange, during the short month of February, down \$12,528,314. By March 1st amusement stocks dipped close to twenty-five million dollars. The first dip, from January 1st to February 1st, around twelve million dollars and the second tumble,

from February 1st to March 1st, disclosed another loss of approximately thirteen million dollars. These losses, in market quotations, are not exclusively motion picture enterprise, but major companies' reports reveal that net profits were down in 1948 as compared with 1947, about 43%.

We, in this Industry, should know that 1945 was the beginning of the big profit years which reached an apex in theatre attendance, gross, and profits in 1946, following which the decline in theatre attendance began to show itself, with increased budgets and operational costs, the results—net profits decreased.

Net profits are naturally affected by foreign market restrictions, and net profits are therefore not a yardstick

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WAILING WALL STREET

(Continued from Page 1)

by which one can measure the decrease in theatre attendance.

Talk Worse Than The Facts

It has finally dawned on our Industry that the lineup at the wailing wall has been observed, and that if you talk long enough about having an ailment, you can actually talk yourself into it. It is similar to a cry of fire, the panic is more disastrous than the fire.

That the stock market shows a decline is not surprising, in view of all the publicity which the loss of foreign markets, the television scare, and Divorcement Decrees have received. But favorable publicity, entertainment value in pictures, and showmanship can start a boom in our Industry again, for the public is not broke when it can pay as much as \$6.00 a ticket to see a "legit show", and there are enough people to pay over a million and a quarter dollars into box-office advance sales, for a handful of shows.

We made money in motion picture enterprise when the admission price was ten, fifteen and twenty-five cents. We made good pictures in those days also. I remember the hue and cry about the Stroheim-Universal production "Foolish Wives", reported to have cost a million dollars, an unheard of expenditure in those days.

Survived Real Depression

I can remember the real depression years, a world depression in which banks and many businesses went broke, when real estate values fell upon their faces, but in comparison to what happened to big utilities and industries, to national and international enterprises, our Industry still remained in business, and still operated profitably.

Too much prosperity has a tendency to soften initiative, to make one take good fortune for granted. The business which made millions of dollars will certainly feel that it is going broke when several millions of these profits come tumbling down.

Perhaps the days of the millions of dollars of net profits have passed, but this is no occasion for mourning, but for a tightening of our belts, for a revival of showmanship from the studio to the box-office.

You cannot secure an advance sale of \$500,000 on a show which the public has not yet seen, without having utilized showmanship to part those people from all these dollars.

If a "legit" show can do it why cannot we, who have created publicity in motion pictures such as no other industry or enterprise has ever known, do it?

Money Well Spent

When we begin to realize that there are more possible sales in publicity and exploitation than the best salesmen can harvest, and that such publicity and exploitation registers at the

box-office, we will have learned that such operation is earning us profits and is not an expenditure. We will find that exhibitors will be the easiest men in our Industry to make deals with, irrespective of how high we make our percentages or rentals, if the pictures earn profits at the box-office. Exhibition must make profits if producers and distributors are to show profits. The three departments of our business are inseparable.

Some nations have gone to war to maintain their Avenues of Trade, we war with our trading avenues.

If net profits are down as revealed in the annual statements of the majors, and such statements reveal the cause traceable to decreased theatre attendance, it occurs to me that we should concentrate on increasing theatre attendance, and come away from the wailing wall!

Better Pictures Now

You may reply, that producers should increase the entertainment value of their pictures. But how much less entertainment value have the pictures which we exhibited in 1948 and in 1949, than those which we exhibited in 1946 and 1947? Take a look at the titles of the pictures of these years.

All the percentage contracts and high rentals which are brought into the office by a salesman, a supervisor of a district or a general sales manager, are not as good as a market quotation on your stock shares, for you can sell the stock shares at the market quotation, whereas your percentages have no market value, because you do not know, but can only guess, what these percentages are worth at the box-office.

Help Sell the Public

However, you can make these percentage contracts pay off, if you co-operate with the exhibitor in selling the public.



Reviewing the special campaign promoting the broadcast of "Brighton Rock" the Associated British-Pathe Picture that was presented on "Curtain Time at Buckingham Theatre" heard Wednesdays over the CBC Dominion Network are (from left to right): Fay Crampton, assistant radio production supervisor for MacLaren's Advertising Agency; Hugh Horler, agency's radio production supervisor; Gail Ferris, MacLaren's radio publicity manager; Andrew Allan, Buckingham Theatre producer; Maurice Rosenfeld, radio director for MacLaren's Advertising Co., and Irving Herman, director of advertising and publicity for International Film Distributors, which company releases the British film in Canada. Campaign included theatre lobby displays, window and counter displays set up by Tobacconists across Canada in the interests of the broadcast and local showing of the motion picture. Tie-up was arranged by Herman in co-operation with the advertising agency. Program reached over a million listeners through 45 outlets of the coast-to-coast network. Following week they did "Ghosts of Berkeley Square", as part of the same tie-up.

Any good business man knows that the success of his business operation is based on a policy of follow through. The same successful business operation in our Industry involves a follow through policy right to the box-office, which means that we must sell our product, not only to the exhibitor, but to the public, and the elimination of contributions to the exhibitor's advertising appropriation is a false economy, through which distributors and producers deflate the value of their exhibition sales.

Save your tears for real troubles, we are still in a healthy business, and there were enough tears shed at the wailing Wall Street in 1929-30 to fill the Atlantic and Pacific Oceans. Neither you nor I were engulfed in this flood, we are still in Show Business.

—THE EDITOR.

Cardinal Sales Drive Honors Harry J. Allen

A Canada-wide testimonial drive to honor Harry J. Allen, President of Cardinal Films Limited, has been set for March 21 to August 29, 1949.

The drive is for contracts and includes two date drives. The first for the week of June 6-11, and the other for the week of Aug. 22-27. Prizes are being awarded.

Harry Allen is well-known to the Canadian motion-picture industry having been in it for over 30 years. He is now away in an attempt to build up his health.

Alliance Films Acquire "Nanook of the North"

Jay Smith, Alliance president, announces the acquisition of the Canadian rights to Robert Flaherty's great semi-documentary film "Nanook of the North."

RAY PRESENTS



I SAW "Joan of Arc", now in its 19th week at the Victoria Theatre, New York. The theatre was packed and the line-up on each side of the box-office bulky and healthy.

I have been digesting what I saw for a week, but there was so much to see, and during the performance, the customers passed in and out, forcing me to stand up and then sit down, that it broke the spell of my enjoyment. There is no doubt but that great pictures suffer through a continuous show operation. However, despite these handicaps, I came away with a very definite picture of Ingrid Bergman as Joan, which is a sincere and inspired interpretation of this immortal French peasant girl, who laid down her life to save France.

I intend to see "Joan of Arc" again, in order to absorb the grandeur of this RKO-Walter Wanger production, with its glorious colour, its magnificent settings and costumes, its pastoral and tempestuous scenes, its court flippancies and follies, its political chicanery, its multiple characterizations all so subtly and yet so clearly portrayed.

The "Joan of Arc" story is not a simple story to handle, for it has ecclesiastical and international situations which require masterful and adroit presentation, in order to delete a biased historical account of an historical event; and to present history faithfully, but within the confines of the limitations of our screen, a screen which seeks always to entertain and not to offend.

THE "Joan of Arc" presentation displays a masterful handling of the story. The diplomacy revealed in the script is brilliant, for the villainy reveals itself as related to persons only, and without tampering with historical accuracy, absolves temporal power.

Ingrid Bergman is on her way to Italy, to make that much reported film with Roberto Rossellini. She reports that there is no script ready, "It's still the fifteen page treatment we discussed in Hollywood, and in all likelihood Rossellini won't have a script when we start shooting on the island of Stromboli, on April 1st, but", adds Ingrid Bergman, "he knows precisely what he will do and what dialogue and actors to use. I found that out in our talks."

Miss Bergman states further that the filming will take about three months, and that a search is on for a fisherman, not an actor, on Stromboli, to play opposite the star. No title has yet been selected, and since Miss Bergman believes that titles are very important, with which I heartily agree, the search for a title will fall into the category of important business.

In connection with cost of production, figures cited are between \$300,000 and \$500,000.

REFERRING to "Joan of Arc" Ingrid Bergman said "No" to a report that she had sold her share in "Joan of Arc" to RKO for a million dollars, but added that "Joan of Arc" will have to gross \$9,000,000 before she can personally count her participating profits.

Miss Bergman, in an interview reported in the New York Times, was asked which one of her films did she think made the greatest impression on audiences. To which she replied, "It's awfully sad to say that after nine years in Hollywood I keep getting lots of letters from fans

saying, "I loved you in 'Intermezzo'." This does not surprise me as Ingrid Bergman was introduced in "Intermezzo" by David O. Selznick, who, as you will remember, interrupted the production of "Gone With The Wind", to introduce Miss Bergman to American audiences in the production of this picture.

In David O. Selznick's private office there is a photograph of Ingrid Bergman on which she has written, "To the greatest producer I have ever known."

I had a visit with Charles Goetz, one of the famous four Goetz brothers. Many in Canada know Jack Goetz, for many years associated with DuArt Film Laboratories, New York and Film Laboratories, (Arthur Gottlieb) Canada.

Needless to say, we began reminiscing and a good time was had by all.

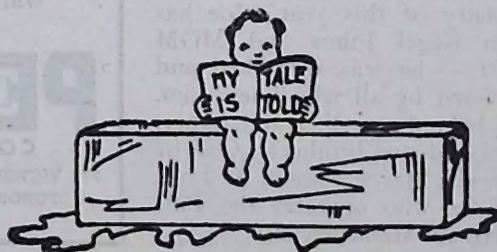
ON April 4th, all being well, the North Atlantic Treaty, the pact which embodies a defensive twenty-year alliance between North America and Western Europe, is to be signed.

The foreign secretaries of twelve nations are expected to sign the treaty and will represent the United States, Canada, Britain, France, The Netherlands, Belgium, Norway, Luxembourg, Italy, Denmark, Iceland and Portugal.

There are four specific commitments which the text of the treaty suggests that the signatories undertake—

- (1) *To strengthen their free institutions, promote stability and well being and encourage economic collaboration.*
- (2) *To maintain and develop their individual and collective capacity to resist armed attack.*
- (3) *To consult together if any of the parties thinks its territorial integrity or political independence is threatened.*
- (4) *To consider an armed attack on any one of the parties as attack against all, and consequently to take such individual and collective action, including the use of armed force, as each party considers necessary to restore and maintain the security of the North Atlantic area.*

The pact is hailed as an advance toward peace by the signatories. Other nations, who are not signatories, disagree. Who am I to pass an opinion on the text of the pact, but in (4) the words "as each party considers necessary to restore and maintain the security of the North Atlantic area", appear to be contradictory to a collective vote by the signatories in respect to a difficult situation. On any question of the security of the North Atlantic area, is not such a question the collective concern of all the signatories.



Toronto and District

By BILL PRESS

COL. JOHN A. COOPER, 81-year-old patriarch of the Canadian moving picture industry, stepped out of the Musical Protective Society of Canada at its annual meeting in the King Edward Hotel, Toronto, after serving as its secretary-treasurer for many years.

But the name of Cooper remains with the organization because his son Donald was appointed to succeed him in the office while the Colonel continues to devote his attention to the Canadian 16mm. Moving Picture Distributors Association.

Harry Sedgwick of Station CFRB became the MPS president succeeding Angus MacCunn of Famous Players who continues on the directorate. The vice-president is George H. Peters of Odeon Theatres (Canada) Limited and the assistant secretary-treasurer is Arch H. Jolley, otherwise executive secretary of the MPTAO.

The Society's directors also include Bill Singleton of Associated Screen News Limited, Montreal; Norman Robertson, K.C., of Famous Players; Elwood Hughes of the Canadian National Exhibition; Ralph Haffey, Hotel Association of Ontario, and Martin Maxwell, representing broadcasters.

Among those at the meeting from the film field were Bill Redpath of General Films Limited and Jack Chisholm of Associated Screen News.

* * *

Jules Laine, who died Oct. 1 last, left an estate of \$591,995, according to the probate of the will in the York County Surrogate Court. His widow, Rose Laine, receives 40 per cent of the estate and the income from the balance until the son Michael reaches the age of 25 when he gets half of the 60 percent and the remainder at the age of 30.

Mr. Laine, who was one of the founders of Columbia Pictures of Canada and had other interests in the film and theatre business, also remembered his housekeeper, who retains her job for five years and will receive an annuity.

* * *

Joe Simon, Head Booker at MGM's Toronto office and a Pioneer in the Canadian Picture Industry, died last Sunday night in St. Michael's hospital after an illness which kept him there since January of this year. Joe has been with Regal Films and MGM since 1920 — he was well-liked and will be missed by all who knew him. He leaves behind a mother and father, two sisters and two brothers. One of his brothers is Harry Simon, of London, Ontario, who operates the Palace Theatre in Metachewan.

A son was born last week to the Larry Graburns, (he handles publicity for Odeon Theatres of Canada) their first child. Larry was the subject of some good-natured kidding at the cocktail party for Helen Allen two weeks ago, when he expected to be summoned away at any moment.

* * *

Fred Leavens, manager of the 20th Century Circle in North Toronto, has introduced vaudeville for an added attraction on Wednesday and Thursday nights. Don Hudson has continued a stage program at the Danforth Theatre three nights weekly.

Ken Rolland's amateurs play twice on Tuesday nights at the Biltmore Theatre in Oshawa. Jack Hardiman has a stage feature on Wednesday night at the new Odeon Theatre in London.

Aubrey Lent of the Belsize Theatre, Toronto, has a stage presentation on Thursday nights. Jack Gibson of the Elmdale Theatre, Ottawa, has started a radio-broadcast tie-up for his stage every Wednesday.

Manager Howard Elliott of the Fairlawn Theatre, Toronto, is negotiating for a new radio show for one night weekly to follow "Opportunity Knocks" which is being transferred to the Monkland Theatre, Montreal, as a CBC network unit. The Toronto Hyland has also found success with "Kemp Calling", a radio-stage feature, for one night weekly.

* * *

Jack McCullough, formerly with Dominion Sound Equipments Limited, has gone to Petrolia where he has taken over the Iroquois Theatre which is owned by the Kerr Estate. The Theatre was closed for remodelling following the death of the proprietor recently.

The Canadian Moving Picture Digest

Entered as Second Class Matter

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Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST
COMPANY, LIMITED

21 Dundas Square - Toronto

Telephone: Waverley 4929

Cable: Raydigest

Established 1915. Publication weekly.

Subscription: \$5.00 yearly

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A screening was held Saturday, March 19th, of "Concert Magic" which was attended by several prominent Toronto Musicians, among them Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, who had nothing but the highest praise for the film.

* * *

Representatives of the film industry turned out in large numbers for the Empire Club luncheon in the Royal York Hotel, Toronto, Mar. 24, when the guest speaker was Francis S. Harmon, vice-president of the Motion Picture Association of America, New York. His timely subject was "The Iron Curtain and the Silver Screen."

Arch Jolley of the Motion Picture Theatres Association of Ontario was busy with arrangements for the meeting, sending out 125 invitations to theatre managers and others in the Toronto district.

* * *

The latest adult entertainment features in Ontario are: "Third Time Lucky", "Flaxy Martin", "This Was a Woman" and "An Act of Murder".

* * *

It may be significant of the economic trend but there were only two holdovers at leading Toronto theatres toward the end of March. "Command Decision" was in its third week at Loew's Theatre and "Wake of the Red Witch" was continuing for a second week at the Odeon-Toronto. Some were blaming Lent for the situation.

Incidentally, the Toronto Skating Club ice show at Maple Leaf Gardens was advertising "Good Seats Available" except for Friday night.

* * *

The King neighborhood theatre on College Street, Toronto, continued its foreign-film season with the presentation of a Soviet picture, "The Happy Bride", for one week.

(More Toronto News on Page 6)

SOUND EQUIPMENT

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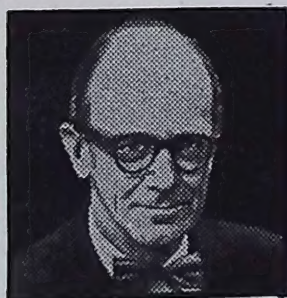
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303 Donalda Block

VANCOUVER
1209 Granville Street

MORE TORONTO NEWS

(Continued from Page 4)

Michael Kirby, the Toronto skater, helped grosses for "The Countess of Monte Cristo" at the Christie, Humber and Danforth Theatres, later going to London, Ont., before returning to North Bay for a visit with his wife. He was due back in Hollywood by April 1. * * *

The new theatre agreement of the Composers, Authors and Publishers Association contains the provision that additional performing rights fees can be charged if an exhibitor rents the theatre for a recital, concert or stage show without films. If the program includes a film subject the theatre's annual license with CAPAC holds good, it is reported.

Simplex projection machines have been installed in the new University Theatre of the Famous Players chain in Toronto, thus indicating that the handsome Bloor Street house will soon be ready to open its doors after months of construction. F. P. have also started with advance ads for the house stressing "the theatre of distinction" and "luxury with comfort" as slogans.

The Dominion Government has proclaimed Monday, June 6, as a holiday for the celebration of the King's birthday. The date should be noted in the exhibitor's booking calendar.

The pipe organ at the Odeon-Toronto has been silent for some time pending negotiations by the Odeon circuit with the Toronto Musicians Union for a permanent card for Al Bollington, the former London organist who was brought to Canada when the theatre opened Sept. 9, last year.

Fred Leavens, Manager of 20th Century's Circle Theatre in Toronto, this week introduced a policy of professional vaudeville two nights weekly at his north Yonge Street showshop. On Wednesdays and Thursdays each week at 8:45 the Circle features a half hour stage presentation called "Show-time" consisting of two or three acts, at no advance in prices. Cost of the show is born partly by a neighborhood rug firm which acts as "sponsor" in return for several mentions by the M.C. Show acts as a boost to mid-week business at very little cost to the 750-seat house.

Television Star Gets MGM Picture Contract

The first Television star to be signed for pictures is Nancy Davis, spotted by M-G-M talent scouts in the T-V presentation of "Ramshackle Inn", who makes her screen debut in "Death in the Doll's House" which Robert Sisk is producing at M-G-M.

Chicken, Chicken Everywhere And Not a Leg to Eat

Was exactly the way The Digest staff felt last week when into the calm and quiet of our more or less routine office life strode Sam Glasier, 20th-Fox publicity director, and Martin Simpson, manager of the 20th Century Theatres flagship house, the new Downtown on Yonge Street, Toronto, bearing gifts. Said gifts consisting of one live chicken in one cardboard box plastered with playdate information re "Chicken Every Sunday" which ran a week at the aforementioned Downtown Theatre.

The chicken, though Sam assured us it was a pedigreed Rhode Island Red, had not been house-broken and gave us a couple of hectic days before it became a chicken dinner the following Sunday.

The pair distributed live chickens several places around town getting them nice publicity breaks, among others in Jack Karr's Showplace column in the Toronto Star.

Sam Glasier also did a good job of public relations both for 20th-Fox and the Industry, when he promoted a two-column article with pictures in the financial pages of a recent "Tely" headed "Glamor of Business Behind Movie Scene Inspires An Industry."

Story gave a history of distribution in Canada, and an outline of industry methods and outlooks, with plenty of 20th-Fox history running through the story. More of this sort of thing would be good for film business.

Distributors Return Lightstone for 3rd Term

Gordon Lightstone, Canadian Division Manager for Paramount, was elected to serve a third term as president of the Canadian Motion Picture Distributors Association at the annual meeting held in Toronto recently.

Harvey Harnick of Columbia Pictures of Canada, Ltd., was elected to succeed Dave Griesdorf, International Film Distributors, Ltd., in the office of vice-president.

The recent appointment of Fred C. Dillon as executive-director of the Association was confirmed by the directors. In addition to his offices as executive-director, Mr. Dillon also acts as secretary-treasurer in the organization.

Members of the Board of Directors of the Association are: Gordon Lightstone, Paramount Film Service, Ltd.; A. W. Perry, Empire-Universal Films, Ltd.; L. M. Devaney, R.K.O. Distributing Corp.; Haskell Masters, Warner Bros. Pictures Distributing Co. Ltd.; C. S. Chaplin, United Artists Corp.; Arthur Silverstone, Twentieth Century-Fox Film Corp.; T. J. Gould, Metro-Goldwyn-Mayer Pictures of Canada, Ltd.; Harvey

Bill Forman Now District Supervisor For NTS

Well-known in Toronto theatre circles, having been manager of the Astor Theatre years ago, then a booker for Empire-Universal Films and Odeon Theatres before starting with National Theatre Services, Bill Forman has been named District Supervisor for the latter company, it was announced by Sam Fingold, President.

Prior to this appointment, Bill was head booker for National Theatre Services since its inception. His many friends in the industry wish him lots of luck in his new position.

A Letter To Censors And Dr. G. Bates

March 12th, 1949.

Dear Sirs:

We recently read in the Daily Press and in several other trade journals statements made by Dr. G. Bates of the Health League of Canada to the effect that the showing of sex education films should be banned in Canada. The press release quotes Dr. Bates as saying "we've got to stop the rot", and goes on to state that Dr. Bates has written individually to every provincial Legislature.

We do not know whether, in his letters, Dr. Bates has specifically referred to our feature motion picture "Sins of the Fathers" but the inference from the press release is very strong that our picture was meant to be included.

We would like to point out that the script for our picture was approved in its entirety before it was produced—in fact, we brought our writer from Montreal on two or three occasions to consult with Dr. Bates and discuss the script. One whole sequence was changed and re-written at Dr. Bates' suggestion, and the picture was shot in accordance with the revision.

The completed motion picture was screened for Dr. Bates and he expressed himself as being well pleased with the result—in fact he was so well pleased that he recorded a statement regarding the need for proper sex education and the dangers of venereal disease for inclusion with the broadcast C.B.C. made of a radio version of our picture on a trans-Canada hook-up from Montreal, during the early part of May, 1948.

This is only for your information.

Yours very truly,

(Signed) L. L. CROMIEN,
General Manager, CMPP.

Harnick, Columbia Pictures of Canada, Ltd.; F. H. Fisher, Eagle-Lion Films of Canada, Ltd.; and D. Griesdorf of International Film Distributors, Ltd.

« Capital Story »

By WILL McLAUGHLIN

MICHAEL KIRBY, former Canadian amateur figure-skating champion and Sonja Henie's leading man in "The Countess of Monte Cristo", made a fine impression with both the press and public during his two-day visit to make personal appearances at the Centre Theatre in conjunction with the picture's opening. Speaking from the stage of the Centre, Mike said that in place of the fine reception the audience gave him, he had fully expected to be treated with coldness. "After all, skating and dancing with Sonja Henie must be an offense punishable by death in Barbara Ann Scott's home town", he said.

An official reception at City Hall, luncheon with the Lions Club, facing the puck to start off a championship hockey game at the Auditorium between Inkerman Rockets and St. Pat's College, and several private social affairs with relatives and friends kept Mike busy between three appearances daily at the Centre. He left Ottawa on Wednesday to meet his wife and two children at North Bay and for another visit with his parents at Toronto before returning to Hollywood.

Hold-overs during the past week included "A Letter to Three Wives", which manager Ernie Warren is playing at the Elgin Dual Theatres, and "The Search" which was good for an extra three days on the original week's booking at manager Henry Marshall's Regent Theatre.

Mr. and Mrs. Morris Berlin entertained a group of friends the other evening at a cocktail party in the Somerset Theatre, which is owned and operated by the Berlin interests. Those present were given a sneak preview of "Furia", the Italian-made drama co-starring Isa Pola and Rossano Brazzi.

The large list of RKO-Radio Pictures booked for first-runs at the Elgin, Regent, Nelson, among other theatres, is keeping George Degnon shuttling back and forth between here and Toronto. The energetic public relations man for RKO-Radio in Eastern Canada was in town for two days last week in connection with publicity for "A Song is Born" and "Enchantment," both of which will be shown at the Elgin Theatre.

Dinnerware give-away matinees and nights are attracting large numbers of bargain hunters to the neighborhood and suburban theatres. Listed among those handing out plates, cups and saucers with each paid ducat (plus service charges) are: the Linden, in the East End; the Remy, on Somerset Street; the Glebe and Mayfair, both in the South End; and the Westboro, west of the city limits.

Ray Tubman, accompanied by Mrs. Tubman, has returned from a winter vacation at Miami Beach, Florida, making the long trip south and back by motorcar. The genial Famous Players district supervisor and resident manager of the Capitol Theatre lost no time in resuming his busy office routine.

Manager Don Watts and his Nelson Theatre crashed the front page of the Ottawa Journal after robbers cracked open a safe and scampered off with the night's receipts sometime in the early hours of Wednesday morning. The bandits made a rich haul of over \$900 which patrons paid in during the previous day to see "Raw Deal", the Nelson's current hold-over picture. All of which was a "raw deal" for Don, no matter how you look at it.

The Nelson robbery was the second in Ottawa within a week, the Rideau having just got over an unbilled visit from a lone bandit who escaped with a large sum after holding up the cashier in the theatre's outside lobby box-office. The two daring robberies have led to a general tightening up of preventive measures by theatre managers throughout the city and suburbs. Both robbed theatres, incidentally, are operated by Twentieth-Century.

John Hausler, president of the Westboro Amusement Company, owners and operators of the Westboro Theatre in the nearby town of that name, has taken over the personal management of the popular West End house. The retiring manager, Connie Connell, has made no announcement as to his future activities up to the time of writing these notes.

TRADE HEADLINES

James Nasser Group Makes \$5,400,000 Cash Bid For UA In Last-Minute Attempt to Beat Out Si Fabian

Warners Completing Multiple-Picture Deal With Burt Lancaster - Harold Hecht Producing Outfit

New UA Contracts With Producers Include 16mm Rights Company Will Release Narrow Gauge After Regular Run

Monogram-Allied Artists Plan 56 for 1949-50 Including 18 Westerns — 10 Features by AA, the Rest Monogram

Monogram Forms Separate Television Production and Distribution Company: Interstate Television Corp.

British Film Council Asks 33 1/3% Quota on Features Board of Trade Expected to Recommend Same to Parliament

RKO's "The Green Promise" Gets Parents Magazine Medal

MP Export Association Bows Out of German Market MGM First to Apply for Permission to Deal in Germany

Ingrid Bergman Gets Two Jap Awards as Best Actress

Jonas Rosenfield, Jr., New Advertising Manager for 20th-Fox

Agreement Reached on Schine Circuit Divestiture

RKO Sets 15 "A" Features on 28 Picture Slate for 1949-50 More if New Independent Deals Made

MGM Prepares Crop of New Producers and Directors To Turn Out Giant Production Program

Warners Talks Deal With Fairbanks' Independent Outfit

UI Signs Abbott and Costello to Three-Year Exclusive

Maritime News

By A. L. FAIRWEATHER

THE Roxy Theatre at Buctouche, which was destroyed by fire, has been replaced by a Quonset-type theatre a little over four months after the destruction of the first house and Harry Adkins is being congratulated upon a fine theatre, attractive in every way. There are two theatres of this type in the Territory, the second being at Shippigan. Present at the Roxy's opening were prominent citizens of Buctouche and vicinity as well as Harry Cohen, RKO and Lew Simon, Columbia, both of Saint John.

* * *

R. W. Bolstad of Toronto, Vice-President of Famous Players, Angus MacCunn of Famous Players' Real Estate Department in Toronto, and R. W. Roddick, Halifax, District Manager for the Maritimes, were in Saint John recently in conference with F. Harrison Howe, manager of the new Paramount Theatre. Mr. Bolstad was highly pleased with the Paramount, saying it is one of the finest theatres in their Canadian chain.

* * *

Lloyd Pollock, of the Corner Theatre, Petitediac, and Lloyd Mason of the Capitol Springhill, N.S. were visitors in Saint John this week. Lew McKenzie of Cardinal Films was stormbound in Cape Breton during the very severe storm which held up buses and trains at Sydney and Glace Bay. Business in Cape Breton has not been so good recently owing to the mines being idle through lack of orders for Cape Breton coal.

* * *

The Capitol Theatre, which is being entirely remodelled and renovated at Sydney, N.S. will probably be finished in two months according to D. P. McDonald, manager.

* * *

George Khattar of the Star Theatre and Casino at Whitney Pier, Cape Breton has opened a furniture store in addition to his theatre interests.

Maritime Film BOT Elects Harry Cohen

The Maritime Film Board of Trade held its annual meeting at Saint John and the following officers were elected: President, Harry Cohen of RKO; Vice-President, M. Kommar of Warner Bros.; Secretary, Louis Michaelson of Empire-Universal; Fire Marshal, S. Kunitsky of United Artists; Welfare Committee, G. Hoyt of Eagle-Lion; Credit Committee, R. March of Twentieth Century-Fox, Louis Michaelson of Empire-Universal and P. J. Hogan of Paramount Film Service.

The National Film Board picture "The Saint John Valley" was screened at the Strand Theatre, Saint John (F. G. Spencer Co. Ltd.). This is the release for which the music was composed by Eldon Rathbone, a Saint John musician, and the entire feature is reported to be very beautiful. It is distributed by Columbia Pictures, Lew Simon Saint John manager. The print was sent to Fredericton for screening for W. W. O. Fenety of the Gaiety Theatre at the capital as many of the scenes are taken in and about Fredericton. It is understood that this film is for distribution in the Maritimes but it is hoped that it may be shown all over Canada in time.

* * *

The RKO special feature "Joan of Arc" will be in the Maritime Territory and will have its premiere at the Imperial Theatre, Moncton, N.B. on April 25th. Dates at Halifax, Saint John and Sydney are some time in May.

"Prairie News"

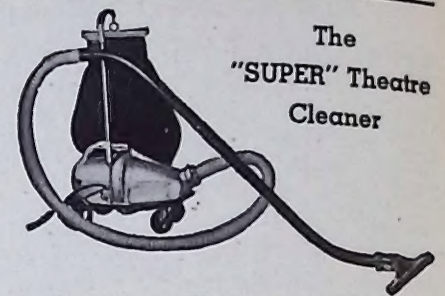
By BRUCE PEACOCK

BANNED by the Saskatchewan censor in 1942, the film "The Birth of a Baby" has been approved for showing in public theatres of the province by an appeal board of two men and three women. Picture is Eagle-Lion owned.

The men voted against public showings of the film but agreed that it had a definite educational value. The women held that the birth of a baby was a natural function and that the picture stressed "the very important need for pre-natal and post-natal care." They considered that the film should be shown in public theatres to reach a group that would benefit most from the educational content of the presentation.

* * *

H. A. Bercovitch, of the Broadway Theatre, Regina, to Toronto for a visit, accompanied by Mrs. Bercovitch . . . Reissue shown at the Broadway, Regina, recently was "Belle of the Yukon", with Gypsy Rose Lee. Picture had added interest for Regina who wanted to see The Gyp as a screen actress before seeing her "in the flesh" this summer. Her forthcoming appearance on the midway at the Regina exhibition this summer, with Royal American Shows, has been widely publicized.



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VANCOUVER TORONTO MONTREAL

Paramount Pictures at Saint John recently screened "A Connecticut Yankee at King Arthur's Court", the Bing Crosby starrer which is dated for the Paramount Saint John and the Capitol Halifax, about Easter time.

* * *

"I Shot Jesse James", Cardinal Films, was screened recently at the Strand Theatre, Saint John.

A feature story in The Leader-Post, Regina, dealt with projectionists, terming their job that of "a wide-awake technician." Story handled the workings of movie projection equipment and was illustrated with a two-column cut showing Roy Thom, senior projectionist at the Broadway, threading a new reel into a projector. Cutlines mentioned that H. A. Bercovitch, of the Broadway, is proud of his new sound equipment and that his booth is recognized as one of the finest in western Canada. "Berky" recently added new Dominion Sound Equipments sound heads to the tune of \$2,000.

* * *

Arthur Wise was elected president of Local 302, Moving Picture Operators' Union, A.F.L., Calgary, at the union's annual meeting. P. L. Felder was re-elected vice-president and Ken Kremer re-elected business manager. J. H. Ellis is secretary and A. R. Anderson treasurer.

* * *

Members of the legislature, government officials and friends attended a Saturday morning preview of "The Snake Pit" at the Capitol, Regina. The picture was recently approved by an appeal board for showing in Saskatchewan on condition that it carry a trailer pointing out that conditions depicted were not applicable to the province. A week after the screening, members of the legislature travelled to Weyburn, Sask., mental hospital to see conditions at first hand.

Paramount's Production Program Planned Until 1950

GORDON LIGHTSTONE, Canadian Division manager for Paramount Pictures, has just returned from Hollywood where he attended a ten-day conference of intensive meetings on the future product and policy of Paramount Pictures. The meeting followed close on the heels of the signing of the consent decree by the U.S. Department of Justice and coming as it did at this time took on new significance.

There was an abundance of highlights in the West Coast trek such as cocktail parties with the company's top stars; gourmet Chinese dinners; candle-lit commissary dinners; squabs at Lucey's and a lot of etceteras, but the highlight of the whole trip was the unveiling of the product lineup.

Lightstone was bubbling over with enthusiasm at the prospect of the year's product. Paramount have seven pictures finished, with release dates set. There are four others 100 percent completed, with release dates to be set shortly. There are six pictures completed and editing and five in the shooting stage. In addition, there are eighteen pictures in preparation for shooting.

Praises Balaban's Leadership

Next to product, Lightstone paid high tribute to the leadership of President Barney Balaban who has brought the company to the forefront in the industry. High praise for Mr. Zukor, too, and Paramount's new General Sales Manager Alfred W. Schwalberg, one of who's first moves was the formation of five divisions in the U.S. to meet the expanded and streamlined sales setup for the new production and distribution company.

At the conclusion of the five-day meeting, Lightstone considered Mr. Balaban phrased the results of the conference wisely when he said, "In a very real sense, 1950 will be the year of rebirth of our company."

Among the product looked at by the executives while they were on the Coast was Hal Wallis' "Bitter Victory" . . . "Sin of Abby Hunt" . . . "Dear Wife" . . . (successor to "Dear Ruth") . . . "Manhandled" . . . "Chicago Deadline" . . . (another Ladd film) and "Top O' the Morning" . . . (with a guy by the name of Crosby). Description of the superlative quality of these pictures would take too long, Lightstone imparted. Cecil B. DeMille screened his latest . . . and greatest . . . masterpiece, "Sampson and Delilah". That its action and colour leaves you breathless and speechless is putting it mildly, Lightstone said. It will go down as one of the truly Great pictures of all time.

Year's Program Prepared

Getting back to the product, he pointed out that this marks the first time that a production program has been fully prepared for an entire year in advance . . . and it's a mighty impressive list.

There's "Mr. Music" starring Bing Crosby and directed by Richard Haydn who established himself as a comedy director with "Miss Tatlock's Millions". "Sunset Boulevard", a Brackett-Wilder production, has an all-star cast including Montgomery Clift, Nancy Olson, Gloria Swanson and Erich von Stroheim. There will be a Mack Sennett story with a Mabel Normand theme starring Betty Hutton and John Lund. "Eagles of the Navy" is a big-scale service story starring Alan Ladd. "Copper Canyon" is a Technicolor story of the Old West starring Ray Milland, Hedy Lamarr and Macdonald Carey. It will be directed by John Farrow. A Technicolor follow up to the successful "Paleface" will be another Bob Hope comedy titled "Lariat Loop". John Farrow will produce another story "I Married a Dead Man" from the novel by William Irish and starring Barbara Stanwyck and John Lund. "Little Boy Blue" is a Betty Hutton-Fred Astaire number with

Norman McLeod directing. There's another large-scale Western with Bill Holden heading an all-star cast in "Beyond the Sunset". Bill Keighley directs another Alan Ladd story of the Post Office department, "Dead Letter."

Star-Spangled Line-Up

With such a title as "World on the String" you can imagine what another Bob Hope starrer will be like. "Counter Intelligence" stars Ray Milland in an adventure romance. Frank Capra's production "Ridin' High" with a stellar cast headed by Bing Crosby, Coleen Gray, William Demarest, Frances Gifford, Charles Bickford, Ward Bond and Jack Kirkwood is based on the Mark Hellinger story "Broadway Bill". "Montana Rides" is a western epic to be produced by Bob Fellows. "After Midnight" is another Ladd picture with Wanda Hendrix. Mitch Leisen will direct. "Red, Hot and Blue" starring Betty Hutton and Victor Mature has June Havoc, Jane Nigh and William Demarest. John Farrow will direct. "Dear Wife" boasts an all-star cast with William Holden, Joan Caulfield, Billy DeWolfé, Edward Arnold, Mona Freeman and Arleen Whelan, with Richard Haydn directing. "Rope of Sand" is another Wallis picture starring Burt Lancaster, Paul Henreid, Claude Rains, Peter Lorre and

(Continued on Page 10)



It wasn't a case of "all work and no play" for Gordon Lightstone, Canadian General Manager for Paramount Film Service, on his recent trip to Hollywood to attend that company's sales conference, story of which is told elsewhere in this issue. Above he takes time out to give Betty Hutton, Paramount star, a kiss for Canada. Seeing that both sides of the question are taken care of is old-timer Mack Sennett, another Canadian boy who made good — yes, sir! Mr. Sennett was born in Richmond, Quebec. Below, Henry Ginsberg, in charge of production at the Paramount Studio, concludes a meeting with the top men of the sales force. Left to right: Gordon Lightstone, Harold Wirthwein, George A. Smith, J. J. Donohue, Hugh Owen, Mr. Ginsberg, Al W. Schwalberg, E. K. "Ted" O'Shea, Harry H. Goldstein and Oscar A. Morgan.

Vancouver News

By JACK DROY

HARRY PAGE, Eagle-Lion manager, was over to Chemainus for the opening of the new Willow Theatre and reports it's the best small town theatre in British Columbia, also that Jim Hayworth, a Canadian Picture Pioneer who sold his Ladysmith theatre to the Odeon circuit, is the projectionist there. House seats 410, policy 6 nights weekly.

Al Trout, owner of the Hope Theatre, Hope, B.C., is the President of Hope's Board of Trade . . . Full industry support was given the Red Cross drive, with all using trailers on their screens and helping the campaign in every way possible to put it over the top . . . Harold Warren, who operates the 3 theatres in the Alberni district of Vancouver Island, is the father of a boy. Harry Black of the Capitol Theatre, Prince Rupert, became a grandfather when his daughter Betty gave birth to a baby girl. Mary Wallace, cashier at Warner Bros. exchange, is engaged to David Easton of Vancouver. * * *

The Canadian government sent out checks totalling over \$8,000,000 to B.C. folks in March. Which should be a help to exhibitors, giving business a needed shot in the arm . . . Suburban Theatres Ltd., an Odeon Circuit affiliate, are well on the way to razing the old Frazer Theatre in Vancouver. On the site will be erected an 840-seat house . . . Monogram Pictures are having a billings drive March 31 to June 30; Harry Page, their Vancouver manager, expects to be in the money as per usual.

Gladys Langill has been appointed head usherette at the Orpheum, succeeding Mary Brunt who will be cashier . . . Frank Dunn, veteran projectionist at the Hollywood, is seriously ill in a local hospital with a heart attack . . . Jack Richards of the Kitsilano theatre staff has retired thru failing eye sight. Richards is now over 80 years old. * * *

Harry Bailey, former Capitol Theatre doorman, has moved over to the Orpheum in the same capacity. Both spots are Famous Players' theatres . . . Ross Jenkins, assistant to manager Jack Randall at the F-P Strand, has resigned to enter other business.

Frank Kershaw, former FPCC district manager here, was back in town to sell his home and then moved his family to Calgary where he will be director of a newly-formed drive-in company, which will build several outdoor theatres in Alberta.

A. S. Keir, a member of the Stettler city council, has purchased land with the idea of building a moving picture theatre. This will be the Alberta farming town's second theatre. Construction is expected to get underway this spring. * * *

Sam McLimon of White Horse, Yukon Territory, paid one of his rare visits to film row and reports his business has been pretty good. McLimon, much interested in sports, flew down with the White Horse hockey team which entered the Pacific finals at Nanaimo. Sam operates the Capitol Theatre at White Horse, the town's only house and says he pays more for express than for film rentals. White Horse lost out in the hockey finals. Sam, however, combined business with pleasure on the trip.

Jack Randall, Strand manager, and his family are away on a vacation to Hollywood and other points south of the border. Randall is happy over the record-breaking business at the F-P Strand, now on its third big week of "Snake Pit" which led the town. * * *

Harry Black, manager of the Capitol Theatre at Prince Rupert in northern B.C., said workmen are reseating the Capitol with rust-colored doeskin upholstered seats supplied by the Canadian Theatre Chair Company of Toronto. He also says that work has started on the \$25,000,000 American cellulose plant at Port Edward, 10 miles from Prince Rupert. There are 300 men employed now and there will be 1000 as the work progresses. This should give Prince Rupert's Capitol a shot in the arm with increased business. F-P are planning to build a second theatre in Prince Rupert.

IATSE local B-72, which covers theatre employees, is working on a new contract for ushers, doormen, cashiers, and candy girls. The new contract now in work calls for a 10 per cent increase across the board and improved working conditions. The two major circuits have been approached but have given no decision to date. * * *

The Cascades Drive-In-Theatre ushered in a new season March 17th. Theatre is on the highway between Vancouver and New Westminster, B.C.'s only outdoor theatre. . . . Fifi D'Orsay of stage, screen and radio is appearing at the Narrows Supper Club and is playing to big crowds on her two weeks' engagement with an excellent press.

PARAMOUNT PRODUCT

(Continued from Page 9)

introducing Corinne Calvet. "Thelma Jordan" is another Wallis film starring Barbara Stanwyck and Wendell Corey, with Paul Kelly. "My Friend Irma" is still another by Wallis with a stellar cast headed by John Lund, Diana Lynn, Marie Wilson, Don DeFore, Dean Martin and Jerry Lewis. And there is yet another Wallis scheduled to go before the cameras later in the fall.

In an impressive demonstration of production power and co-operation, a million dollar cast of Paramount stars, producers, directors and writers enthusiastically described the fore-going pictures themselves. It was a unique and effective method of presenting production plans. It was the first time that the stars, themselves, have taken such an active part in such a session and acted as their own salesmen in describing their pictures to the men who market the films.

Lightstone appraised the whole conference as one of the most successful meetings ever held by any company.

"Joan of Arc" Breaks Quebec, Montreal Records

Sierra Pictures' "Joan of Arc", the Ingrid Bergman starring Technicolor spectacle released by RKO, has established new records for its first five weeks at the Palace, Montreal and its first four weeks at the Victoria, Quebec, where it has recorded the highest grosses ever taken by any picture in these situations.



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TORONTO

DOWNTOWN

"The Dark Past" (Col.), with William Holden and Nina Foch. Also "Adventures in Silverado" (Col.), with William Bishop and Gloria Henry.

EGLINTON-TIVOLI

"A Man About the House" (20th-Fox), with Kieron Moore and Margaret Johnston.

IMPERIAL

"Down to the Sea in Ships" (20th-Fox), with Richard Widmark and Lionel Barrymore.

LOEW'S

Third week. "Command Decision" (MGM), with Clark Gable and Walter Pidgeon.

ODEON TORONTO

Second week. "Wake of the Red Witch" (Rep.), with John Wayne and Gail Russell.

SHEA'S-NORTOWN

"John Loves Mary" (WB), with Ronald Reagan and Jack Carson.

UPTOWN

"Piccadilly Incident" (MGM), with Anna Neagle and Michael Wilding. Also "Crime Inc." with Leo Carillo.

MONTREAL

CAPITOL

Second week. "Cry of the City" (20th-Fox), with Victor Mature and Richard Conte.

IMPERIAL

"The Untamed Breed" (Col.), Cinecolor, with Sonny Tufts and Barbara Britton.

LOEW'S

Third week. "The Paleface" (Para.), Technicolor, with Bob Hope and Jane Russell.

ORPHEUM

"So This Is New York" (UA), with Henry Morgan and Virginia Grey. Also "The Valiant Hombre" (UA), with Leo Carillo.

PALACE

"Hills of Home" (MGM), Technicolor, a Lassie Picture with Edmund Gwenn and Donald Crisp.

PRINCESS

"Beyond Glory" (Para.), with Alan Ladd and Donna Reed.

SAINT JOHN

CAPITOL

"All My Sons" (UI), with Edward G. Robinson and Burt Lancaster.

MAYFAIR

"The Lady From Shanghai" (Col.), with Rita Hayworth and Orson Welles. Also "Wallflower" (WB), with Robert Hutton and Joyce Reynolds.

PARAMOUNT

"Yellow Sky" (20th-Fox), with Gregory Peck and Anne Baxter.

STRAND

"Love from a Stranger", with John Hodiak and Sylvia Sydney.

WINNIPEG

CAPITOL

"Miss Tatlock's Millions" (Para.), with John Lund and Wanda Hendrix.

GAIETY

"Yellow Sky" (20th-Fox), with Gregory Peck and Anne Baxter.

GARRICK

Third week. "He Walked By Night" (Int'l), with Richard Basehart and Scott Brady.

MET

"Every Girl Should Be Married" (RKO), with Cary Grant and Betsy Drake.

ODEON

"Larceny" (UI), with John Payne and Joan Caulfield.

CALGARY

CAPITOL

"The Snake Pit" (20th-Fox), with Olivia DeHavilland and Mark Stevens.

GRAND

"Letter from an Unknown Woman" (UI), with Joan Fontaine and Louis Jourdan.

PALACE

"Act of Violence" (MGM), with Van Heflin and Robert Ryan. Also "Main Street Kid" with Al Pierce.

STRAND

"Fury at Furnace Creek" (20th-Fox), with Victor Mature and Coleen Gray. Also "Jiggs and Maggie in Court" (Mono.), with Joe Yule and Renie Riano.

VANCOUVER

CAPITOL

"Every Girl Should Be Married" (RKO), with Cary Grant and Betsy Drake.

INTERNATIONAL CINEMA

Second week. "Johnny Belinda" (WB), with Jane Wyman and Lew Ayres. Also "Smart Girls Don't Talk" (WB), with Virginia Mayo and Bruce Bennett.

ORPHEUM

"Chicken Every Sunday" (20th-Fox), with Dan Dailey and Celeste Holm.

PLAZA

"He Walked By Night" (Int'l), with Richard Basehart and Scott Brady.

STRAND

Third week. "The Snake Pit" (20th-Fox), with Olivia DeHavilland and Mark Stevens.

VOGUE

"The Loves of Carmen" (Col.), Technicolor, with Rita Hayworth and Glenn Ford.

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THE REPORTER

TRADE VIEWS by W.R. WILKERSON

• WE HAVE BEEN impressed by the superlative quality and the excellent uniformity of the 20th-Fox product. Congratulations are due Darryl Zanuck for the marvellous job he, his producers and studio personnel are doing in batting out one good picture after another.

While many of the studios were shutting down or curtailing output throughout 1948, Zanuck and his organization were turning out the highest number of successful pictures in the company history. And to date for 1949 release, judging by what we've seen, even this record will be surpassed.

Already "The Snake Pit," which Anatole Litvak and Robert Bassler produced, is setting a merry pace, and Lamar Trotti's production of "Yellow Sky," and "A Letter to Three Wives" which Sol Siegel produced, are right on top of the business barometer. Just out of the cutting rooms are such pictures as "Mother Is a Freshman," "Mr. Belvedere Goes to College," "Down to the Sea in Ships," "Slattery's Hurricane," "Sand," and "The Beautiful Blonde from Bashful Bend." Their respective producers are the late Walter Morosco, Sam Engel, Louis Lighton, Sol Siegel, Robert Bassler, and Preston Sturges. Productions of importance are coming from George Jessel, Fred Kohlmar, Otto Preminger, William Perlberg and Nunnally Johnson—so it can be seen that all of the Zanuck production staff is delivering in full force.

A glance over the 1948 list of releases shows how high the studio's current year's sights must be set to surpass it. Starting off with the Academy winner, Zanuck's own "Gentleman's Agreement," the roster included "Sitting Pretty," produced by Sam Engel, Photoplay's Popularity picture; "Call Northside 777," produced by Otto Lang; "The Iron Curtain," produced by Sol Siegel; "Street With No Name," produced by Sam Engel; "Apartment For Peggy," produced by Bill Perlberg; "Green Grass of Wyoming," from Robert Bassler; and the George Jessel musical, "When My Baby Smiles at Me."

Almost without exception these pictures made one or more of the Ten Best lists, but what is even more important in a period of declining theatre attendance, they kept black ink flowing in the ledgers of the exhibitor and the studio itself.

There's No Business Like **20th** Business **AND HOW!**
CENTURY-FOX